

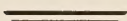
FREE PUBLIC EXHIBITION

From Saturday, April 5 Until Time of Sale

Weekdays 9 to 6 • Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

April 10, at 8:15 p. m.



EXHIBITION & SALE AT THE  
AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC.

30 East 57th Street

New York City



SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade  
and H. E. Russell, Jr.

1930



# IMPORTANT PAINTINGS

*From the Havemeyer Estate*

## FRENCH CANVASES

*From the Classicists to Impressionism • Including  
Works by David, Delacroix, Courbet, Cézanne, Manet*

## THE SPANISH MASTERS

*El Greco, Carreño de Miranda, Goya and others*

## GERMAN, DUTCH AND ITALIAN SCHOOLS

*And Six Characteristic Works by MARY CASSATT*



## THREE RARE VIOLINS

*One by the Master ANTONIUS STRADIVARIUS*

*And a Violoncello by*

GIACOMO PIETRO ROGERI



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC.

New York

1930

# *Priced Catalogues*

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BE OBTAINED FOR ONE DOLLAR FOR EACH  
SESSION OF THE SALE

• •

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES, INC.

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O. BERNET   ✓   H. H. PARKE   ✓   A. N. BADE  
AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET

NEW YORK CITY

TELEPHONE PLAZA 1270

CATALOGUES ON REQUEST



## FOREWORD

THE exhibitions of the Metropolitan Museum of Art, supplemented by the present catalogue, form an impressive monument to the collecting activities of the late Mr. and Mrs. Henry O. Havemeyer. Much will have been written in other places of their conscientious attendance at the great expositions, their *flair* and their unfailing zeal in critical appreciation; here we shall do no more than remark upon the catholicity of their good taste, which has served to offer to the collectors of this generation the opportunities of this unique sale, and at the same time to enrich to so wide an extent the public collections of America.

\* \* \* \* \*

### FRENCH PAINTING FROM THE CLASSICISTS TO IMPRESSIONISM

The *Portrait of a Young Girl in White* (No. 79), by J. L. David, from Gimpel and Wildenstein, Paris, lays stress, as might be expected, upon ideal beauty of form, and remains a great legacy of classicism, modified by the naturalistic feeling for the freshness of youth that revealed David to the world as a consummate portraitist; the vibrant light imagined by the painter has made of the painting a thing both ideal and living.

The romantic Delacroix is represented by two legendary subjects of importance, *Desdemona Repulsed by her Father* (No. 67), from the *Vente Secrétan* and illustrated by Robaut, and the monumental *Expulsion of Adam and Eve* (No. 81), one of the preparatory groups made for the domes of the *Chambre des Députés* in 1844, and characterized by a surge of sinuous line in which Chesneau has glimpsed the figure of the Serpent: a mural composition of Michelangelesque power. With Delacroix may be grouped Alexandre Decamps, African traveler and eclectic, who contributes a number of landscapes and biblical scenes influenced by Delacroix, but distinguished by a characteristic mysticism and a subdued and esoteric palette. The most significant of these are *La Rade de Smyrne* (No. 69), *Christ at Emmaus* (No. 66) from the Mary Jane Morgan Collection, and the *Secrétan Christ in the Temple* (No. 65), in our opinion one of the finest *aquarelles* of the French Romantic School.

The work of Gustave Courbet is permeated throughout by the struggles and miseries of his stormy career. Of the ten paintings in the present catalogue, at least one, *La Femme au Chat Qui Pelote* (No. 72) was among those taken in the scandalous seizure of his effects by the authorities in the last year of his life, the shameful sale at the Hotel Drouot in November, 1877 virtually coinciding with his death. The most interesting, aside from the penetrating landscapes, are the *Femme Nue au Chien* (No. 77), a studio 'pastoral', the powerful *Portrait of a Lady in Black* (No.

103), and *Les Rémouleurs* (No. 84), one of the series of paintings of artisans made about 1850 which created an artistic sensation of the first order, and which was hung in the Courbet Loan Exhibition of 1919 at the Metropolitan Museum of Art.

In chronological order, we arrive at *L'Enlèvement* (No. 80), an individual work by Paul Cézanne painted in 1867-8 in the studio of Emile Zola, in whose collection it remained until the *Vente Zola* of 1903; it is especially interesting as an indication of his early independence of the overwhelming influence of Delacroix and his school.

Manet's *Portrait of Marguerite de Conflans* (No. 73) is a powerful work by a great student of values, executed in a harmony of tones of grayish white, with a positive shade of green introduced as a covering to the armchair. The work is signed and dated 1873 and was purchased from Paul Rosenberg of Paris through Messrs. Durand-Ruel in 1903.

Miss Mary Cassatt was, as is well known, the close friend and adviser of Mrs. Havemeyer for many years, and the six portraits (Nos. 74, 75, 78, 82, 83 and 86) by the great American impressionist form a very important part of the present collection. Broadly painted, with a feminine feeling for color and a tenderness never degenerating into sentimentality, they represent a legacy of friendship which should serve still further to enhance the reputation of this ambassadress of painting. Of the remaining impressionists, the collection contains examples by Monet and Sisley, and an exquisite fan-piece by Pissarro.

## SPANISH SCHOOL

The expressive *St. Peter* (No. 98) by El Greco, exhibited at Knoedler's in 1912 [a variation of the painting in the collection of the Marqués de la Vega Inclan, illustrated by Dr. Mayer] is magnificently rendered in plastic terms with an activity of line in striking antithesis to the ascetic simplicity of the countenance of the sorrowng saint. This picture was purchased upon the advice of Sr. Aurel de Beruete, the well known expert of Madrid, and comes from a collection in Vittoria.

The youthful head of *Philip IV* (No. 96) given to Velasquez is an already mature work of the young genius whose motto may have been *Verdad no pintura*; it is probably one of the earliest studies of the series of portraits of the King and the members of the Spanish Court which Velasquez made during the forty years of the Royal intimacy. A contrast of the highest aesthetic interest may be found if the painting is seen side by side with the royal portrait (No. 95) by Carreño de Miranda, Velasquez' successor, who trod still further the path toward realism. The remaining pictures of the seventeenth century Spanish school comprise portraits by Juan Pantoja de la Cruz and Juan de Pareja (the elegant full-length portrait of *Elizabetta Martelli*) and a dramatic historical genre, *The Conspiracy* (No. 108).



The magnificent *La Maîtresse de Goya* (No. 87) from the Oudry, Edwards and Pommereul Collections, a famous full-length portrait of the beautiful aristocrat sometimes taken for the Duchess of Alba, is a synthesis of delicate line and vaporous color informed by the painter's affection for his sitter; "*pour cette guitarera si purement espagnole . . . Goya a réservé toutes les chatteries de son pinceau, ordinairement d'une brusquerie violente*", in the creation of a masterwork permeated with sympathy. This is the most important Goya ever offered at public sale in America. Compare with this the objective *Portrait of Major Z* (No. 99), with its air of detachment and cool analysis, and you have a measure of the versatility of the artist.


## GERMAN, DUTCH AND ITALIAN SCHOOLS

Under this heading may be grouped a delightful *Madonna and Child* (No. 97) by Martin Schoen, purchased in 1898 from Messrs. Durand-Ruel; and the charmingly composed interior with figures by P. J. Codde (No. 94), from the de Beurnonville collection of 1881 and engraved by Mongin. The Italian paintings include a life-size portrait of a lady in a white and gold robe, given to Veronese, the large altarpiece *Madonna and Child with St. John and attendant saints* (No. 101), signed by Francia, from the collection of the Duchesse de Berri; and a primitive in tempera by Pier Francesco Fiorentino.

## RARE VIOLINS

Probably a unique occurrence in the annals of art auctions in America will be the inclusion in this session of paintings of three rare Italian violins and a violoncello; one of the former is by the incomparable master Stradivarius and is authenticated and described by Mr. Jay C. Freeman as a typical example of the master's work of 1716. This is the zenith of his career, some fifty years after he had left the *bottega* of his master, Nicolas Amati. Both the scroll, and what is still rarer and more important, the orange-red varnish, are original. The others are by the Brescian maker Rogerius, and the violoncello by Giacomo Pietro Rogeri.

LESLIE A. HYAM  
SHIRLEY FALCKE



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## EVENING SESSION

Thursday, April 10, 1930 at 8:15 p.m.

*Catalogue Numbers 1 to 123 Inclusive*

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### VINCENT CANADE

#### 1. *HEAD OF A YOUNG GIRL*

Head and shoulders of a young girl with short dark hair and large brown eyes, before a gray background.

Signed at lower left, VINCE CANADÈ

*Panel: Height, 10 inches; width, 8 inches*

### LUDOVIC PIETTE-MONTFOULCAULT

FRENCH: 1826-?

#### 2. *LANDSCAPE WITH FIGURES*

Spring view of flat arable lands with a wheel-track running into the foreground, and banked at right by a hedgerow and a clump of blossoming trees. In the distance is a peasant ploughing, and advancing toward the spectator is a female figure.

Signed at lower right, L. PIETTE, and dated 1874

*Gouache: Height, 7¼ inches; width, 7¼ inches*

### SARAH C. SEARS

AMERICAN: CONTEMPORARY

#### 3. *FLOWERS*

A bowl filled with brilliant scarlet blossoms with green leaves against a fluctuating purple background.

Signed at lower right, SARAH C. SEARS, and dated 1922

*Water-color: Height, 10 inches; length, 13¾ inches*

From the Copley Galleries, Boston



SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

4. *EARLY EVENING: OSSIPEE, N. H.*

A river flows to the right between richly wooded banks; a thin crescent moon hangs in the tinted blue sky.

Signed at lower left, SAML. COLMAN

*Water-color: Height, 8½ inches; length, 12½ inches*

SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

5. *MARCHE NEUF: AMSTERDAM*

The placid waters of a canal shaded by the buildings upon the far shore; both banks are animated with small figures.

Signed at lower left, SAML. COLMAN

*Height, 8½ inches; length, 11 inches*

HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

6. *AUTUMN*

A line of lofty trees with sparse autumn foliage spread before a fine sky centres the composition. At left by the felled trunk of a tree stands a man.

Signed at lower left, H. W. RANGER, and dated '88

*Water-color: Height, 13½ inches; width, 10½ inches*

American Water Color Society, 1889

SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

7. *DUTCH CANAL WITH WINDMILLS*

The waters of the canal bisect flat country, and upon the far shore, at left, is a line of windmills, their arms patterned before the sky.

Signed at lower right, SAML. COLMAN

*Height, 9 inches; length, 12½ inches*

## J. FRANK CURRIER

AMERICAN: 1843-1909

### 8. *LANDSCAPE*

Impression of a rough grassland rising in the distance and wooded with small trees and bushes, under a cloudy sky.

Signed at lower right, CURRIER, and dated 1880

*Water-color: Height, 9½ inches; length, 14½ inches*

## DWIGHT W. TRYON, N.A.

AMERICAN: 1849-1925

### 9. *CRESCENT MOON*

Moonlit view of a peak-roofed cottage surrounded by tall slender trees in feathery leafage, under a pale sky lightened by the new moon hung low.

Signed at lower left, D. W. TRYON, and dated 1889

*Pastel: Height, 8½ inches; length, 10 inches*

## HENRY PEMBER SMITH

AMERICAN: 1854-1907

### 10. *OFF FASTNET LIGHT, IRELAND*

A purple sea at dawn, two brigs visible at the left; in the right middle distance is Fastnet Rock with the lighthouse.

Signed at lower right, HENRY P. SMITH, and dated 1880

*Water-color: Height, 11¼ inches; width, 10¾ inches*

## HENRY WARD RANGER, N.A.

AMERICAN: 1858-1916

### 11. *EVENING AT LYDD*

Farmlands, with a peaked and thatch-roofed cottage at left, from the chimney of which issues a ribbon of smoke. In the right foreground is a pool of water.

Signed at lower left, H. W. RANGER, and dated '88

*Water-color: Height, 10½ inches; length, 13½ inches*

American Water Color Society, 1889

CARLETON WIGGINS, N.A.

AMERICAN: 1848-

12. *LANDSCAPE*

A path zig-zags across a green field towards a group of white-walled farm buildings, with brown roofs, in the middle distance; the sky is filled with rain clouds.

Signed at lower left, CARLETON WIGGINS

*Water-color: Height, 11 inches; length, 15 inches*

American Water Color Society, 1889

SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

13. *LAKESIDE LANDSCAPE WITH FIGURE AND CATTLE*

On the near wooded bank of a placid lake is a sandy path leading toward a group of cows in the middle distance. At left is their herdsman. Cloudy blue sky background.

Signed at lower right, SAML. COLMAN

*Water-color: Height, 9½ inches; length, 20 inches*

MAURITZ FREDERICK HENDRIK DE HAAS, N.A.

AMERICAN: 1832-1895

14. *HERRING BOATS AT SCHEVENINGEN*

Under a cloudy blue sky is an expanse of sea dotted with small sailing ships. Beached in the shallow water in the foreground is a fishing boat with slackened sails.

Signed at lower right, M. F. H. DE HAAS, and dated 1880

*Water-color: Height, 10 inches; length, 13½ inches*



WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843-1924

15. *HEAD OF AN ITALIAN GIRL*

Painted before a dark background are the head and shoulders of a young girl, her dark hair falling to the shoulders and partly covered by a white cap. She wears a white blouse with golden-brown collar.

Signed at lower right, W. SARTAIN, and dated Paris, '79

*Height, 18½ inches; width, 15 inches*

Collection of Samuel Colman, American Art Association, 1903

SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

16. *MT. HOOD, COLUMBIA RIVER*

The broad mirror of the river is bounded by thickly wooded hills; in the distance is the high pointed peak of Mt. Hood, almost entirely covered with snow.

Signed at lower right, SAML. COLMAN, and dated 1888

*Water-color: Height, 9 inches; length, 21½ inches*

From the Goupil Galleries, New York

SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

17. *MOJAVE DESERT, CALIFORNIA*

A dreary purplish brown stony land with a chain of rugged rock formations thrust up into a pale blue sky.

Signed at lower right, SAML. COLMAN, and dated 1888

*Water-color: Height, 9 inches; length, 20 inches*

CARLETON WIGGINS, N.A.

AMERICAN: 1848-

18. *NEAR FONTAINEBLEAU*

Gently undulating pasturelands with a flock of sheep grazing in the foreground, highlighted by the beams of a hidden sun; the shepherd, in blue smock and red cap, stands with his back to the spectator, his dog beside him. The dark grayish blue clouds ascending from the horizon presage a coming storm.

Signed at lower left, CARLETON WIGGINS

*Water-color: Height, 15½ inches; length, 21½ inches*

American Water Color Society, 1889

J. FRANK CURRIER

AMERICAN: 1843-1909

19. *LANDSCAPE*

Gently graded plain carpeted with brownish green grasses below a vast sky banked with clouds.

Signed at lower right, CURRIER, and dated 1880

*Water-color: Height, 14¼ inches; width, 12¼ inches*

ROBERT SWAIN GIFFORD, N.A.

AMERICAN: 1840-1905

20. *EL OUTAIA: ALGERIA*

Expanse of desert rising sharply in the distance to jagged cliffs, before which is an oasis. Advancing to the left across the foreground is a caravan of Arabs mounted upon camels, and other dismounted figures.

Signed at lower right, R. SWAIN GIFFORD, and dated 1880

*Water-color: Height, 10 inches; length, 17 inches*

GEORGE HENRY SMILLIE, N.A.

AMERICAN: 1840-1921

21. *OAKS NEAR PORTLAND, MAINE*

Undulating grasslands with coppices of oak trees at left and right; beyond is a vista of a river. In the foreground is a fisherman with his dog, walking from the spectator.

Signed at lower right, GEO H. SMILLIE, and dated 1880

*Water-color: Height, 12 inches; length, 21 inches*

JULIAN ALDEN WEIR, P.N.A.

AMERICAN: 1852-1919

22. *THE QUAY*

Delicate rendering of the blue waters of a canal with buildings on the far bank and at left. Moored at either side of the quay are numerous sailing craft.

Signed at lower left, J. ALDEN WEIR

*Chalk drawing: Height, 10½ inches; length, 13¾ inches*

J. FRANK CURRIER

AMERICAN: 1843-1909

23. *LANDSCAPE*

Impression of brownish green grasslands under a cloudy blue sky tinged with the crimson of a setting sun.

Signed at lower left, CURRIER, and dated 1880

*Water-color: Height, 16¼ inches; length, 26 inches*

From Goupil's, Paris

DWIGHT W. TRYON, N.A.

AMERICAN: 1849-1925

24. *COUNTRY LANDSCAPE*

A field bounded by a stone wall with a lane curving through a gap, through which a shepherd is driving sheep; against the pale sky are silhouetted farm buildings and a haystack.

Signed at lower right, D. W. TRYON, and dated 1887

*Water-color: Height, 16¾ inches; length, 28¼ inches*

American Water Color Society, 1889

SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

25. *AUTUMN TWILIGHT: FARMINGTON, CONN.*

A blurred atmospheric view, with a river traversing the middle distance, under a delicately tinted sky. On the near bank is a man in blue smock amid the gorse, by a coppice of trees.

Signed at lower left, SAML. COLMAN, and dated 1888

*Water-color: Height, 10 inches; length, 17 inches*



ALBERT H. MAURER

AMERICAN: CONTEMPORARY

26. *STILL LIFE*

Colorful study of an ovoid jar massed with flowers.

Signed at upper right, A. H. MAURER, and dated '26

*Height, 21¼ inches; width, 18 inches*

SAMUEL COLMAN, N.A.

AMERICAN: 1833-1920

27. *VENICE: THE DOGE'S PALACE AND CAMPANILE*

View of the Piazza with the Doge's Palace, the Molo and the towering square Campanile; on the quiet water are floating gondolas, feluccas and barges with gaily colored sails.

Signed at lower left, SAML. COLMAN, and dated 1880

*Water-color: Height, 39½ inches; width, 26½ inches*

CONSTANT TROYON

FRENCH: 1810-1865

28. *LANDSCAPE AND CATTLE*

Under a cloudy blue sky is an expanse of pastoral lands with a rude fence at left, and cows advancing from the near bank of a river.

Signed at lower right with the initials, C. T.

*Chalk drawing: Height, 12 inches; length, 17¾ inches*

JEAN FRANCOIS MILLET

FRENCH: 1814-1875

29. *TEMPTATION OF ST. HILARION*

The aged saint kneels in the foreground, his left hand over his eyes to shut out the vision of the nude female figure standing before him in a bright haze. Two other young women are slightly behind him.

Signed at lower left with the initials, J. F. M.

*Crayon drawing: Height, 14 inches; length, 16½ inches*

Collection of M. Edouard Gros, Paris

From Durand-Ruel, 1889

Exposition des Oeuvres de J. F. Millet, Ecole des Beaux Arts, Paris, 1887,  
No. 75

[See illustration]



[NUMBER 29]

## UNKNOWN

### 30. *JONQUILS*

Charming study of a bunch of yellow jonquils in a glass decanter of water, against a light green background.

*Pastel: Height, 21 inches; width, 17 inches*

## GEORGES D'ESPAGNAT

FRENCH: CONTEMPORARY

### 31. *COURSE A LA VOILE*

Impression of a wide river in the morning light from a diffused mass of polychrome clouds; small boats burdened with white sail are heeling over in the gusty wind.

Signed at lower right with initials, D'E.

*Height, 21¾ inches; length, 28¾ inches*

Purchased from the artist

From Durand-Ruel, New York, 1901

## CAMILLE PISSARRO

FRENCH: 1830-1903

### 32. *FAN PAINTING: THE CABBAGE GATHERERS*

Beautifully painted with vistas of cultivated patches of land; at right is a peasant woman on her knees, hoeing; two others at left are working over the cabbage patch.

Signed at lower left, C. PISSARRO

*Height, 12 inches; length, 22 inches*

From Miss Mary Cassatt, 1875



ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

33. *THE PEASANT LAD*

Figure of a youth in a brown jacket and steeple hat, his hands thrust into his trousers' pockets, walking through rocky hill country at sunset; the sky is almost completely at the zenith.

Signed at lower left with initials, D. C.

*Height, 10 inches; width, 8 inches*

ALBRECHT DURER [ATTRIBUTED TO]

GERMAN: 1471-1528

34. *THE HANDKERCHIEF OF ST. VERONICA, WITH TWO ANGELS*

Decorative group composed of two angels, one in rose and blue, the other in yellow and white robes, holding up between them the miraculous handkerchief with the head of the Savior.

Signed below with monogram, A. D., and dated 1513

*On copper: Height, 5½ inches; length, 7 inches*

GUSTAVE COURBET

FRENCH: 1819-1877

35. *NATURE MORTE*

A cluster of four dark red apples or pomegranates strewn upon the ground, and painted against a dark brown background.

Signed at lower right with initials, G. C., and dated Ste. Pelagie, '71

*Cradled panel: Height, 8 inches; length, 14¼ inches*



[NUMBER 36]

LOUIS FELIX VICTOR METTLING

FRENCH: 1847-1904

36. *LA DOMESTIQUE*

A shaded interior with the figure of a peasant woman standing by a table, holding in her left hand a pewter platter. From her right hand hangs a pitcher.

Signed at lower left, METTLING, and dated '73

*Panel: Height, 16 inches; width, 12½ inches*

From Cottier & Co., New York, 1889

[See illustration]

## ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

### 37. *ENVIRONS OF SMYRNA*

In the left foreground is a group of figures in oriental costume, conversing, while in the middle distance men and camels are visible on the edge of a pool. Beyond extends the city, at the foot of towering hills.

Signed at lower left, DECAMPS

*Panel: Height, 9½ inches; length, 13½ inches*

## ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

### 38. *EASTERN TRAVELERS*

View at sunset over a valley in partial darkness; a cavalcade of oriental travelers is winding its way down the hill, two horsemen bringing up the rear in the right foreground.

Signed below, DECAMPS

*Height, 10 inches; length, 13 inches*

## LOUIS MATHIEU VERDILHAN

FRENCH: 1875-1928

### 39. *STILL LIFE*

Standing upon a table covered by a checkered cloth is a vase of flowers, a coffee pot and a plate of apples. Blue wall background.

Signed at lower right, VERDILHAN MATHIEU

*Height, 29 inches; width, 20 inches*

From the Kraushaar Galleries, New York



[NUMBER 40]

## ANTOINE VOLLON

FRENCH: 1833-1900

### 40. *INTERIOR WITH STILL LIFE*

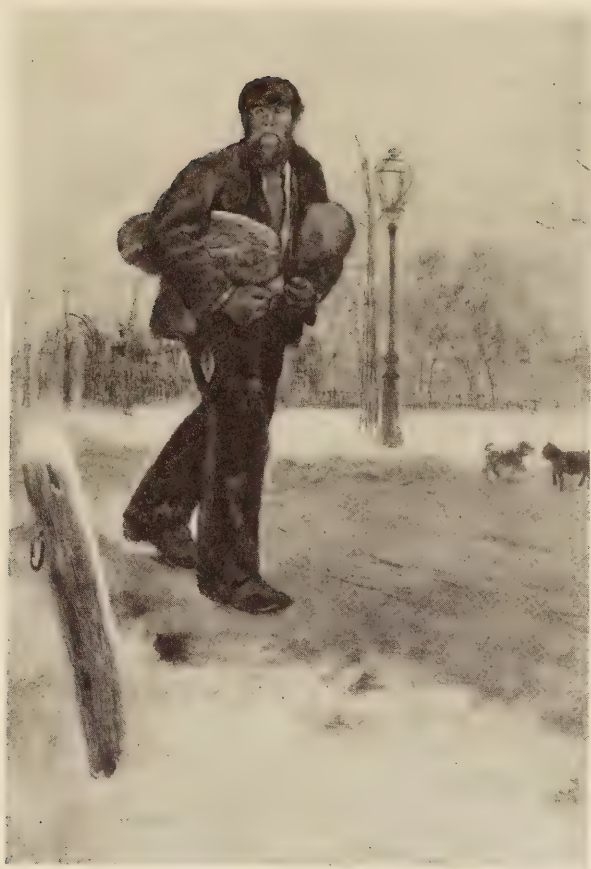
A high ceilinged study, with a window at the right; upon a buffet and a desk are heaped porcelain vessels and plates, figurines, books and pottery, the buffet topped by a marble bust; upon the floor is a violin.

Signed at lower left with dedication, A. VOLLON

*Height, 24 inches; width, 19½ inches*

[See illustration]





[NUMBER 41]

## JEAN FRANCOIS RAFFAELLI

FRENCH: 1850-1924

### 41. *UN PAYSAN*

A wintry scene, the ground covered with snow. Advancing upon a byway to the right foreground is a bearded peasant with a pumpkin under each arm. At right are two dogs.

Signed at lower left, J. F. RAFFAELLI, and dated '79

*Height, 18½ inches; width, 12½ inches*

From Day et Cie, Paris

[See illustration]

## WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849-1916

### 42. *VASE OF FLOWERS*

A green pottery jar is filled with a fragrant mass of pink and white blossoms; beside it is the shining circle of a tilted glass bowl, gloves and a handkerchief strewn on the peacock-blue table cloth.

Signed at upper right, WM. M. CHASE

*Height, 31 inches; length, 37 inches*

Purchased from the artist

## LOUIS MATHIEU VERDILHAN

FRENCH: 1875-1928

### 43. *LE VIEUX PORT: MARSEILLES*

Modernistic impression of the old port, with buildings and a viaduct in the background. Moored at the quay are a number of vessels.

Signed in the foreground, VERDILHAN MATHIEU

*Height, 24 inches; length, 28½ inches*

From the Kraushaar Galleries, New York

## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819-1878

### 44. *THE RIVER IN THE HILLS*

The curve of a calm river with wooded brown hills at left and right, the water reflecting the dull light of an afternoon sky.

*Panel: Height, 16¼ inches; length, 21¼ inches*

## EUGENIO LUCAS, THE ELDER

SPANISH: XIX CENTURY

### 45. *SCENE FROM THE WAR OF INDEPENDENCE*

Vigorously painted work depicting a throng fleeing from the city seen in flames at right. At left, a priest in white surplice holds aloft a crucifix and, slightly to the right, above the heads of the crowd is a woman with her left arm up-lifted, holding a child. Dark background.

*Height, 24½ inches; length, 36 inches*

Collection of Raimundo Madrazo



[NUMBER 46]

## WILLEM KALF

DUTCH: 1622-1693

### 46. *NATURE MORTE*

Gracefully arranged upon a table with a Persian rug at left is a blue and white bowl in which is a pomegranate, a half-peeled lemon and slightly in front, two peaches. Behind, silhouetted before a dark background, are a pokal and two goblets.

*Height, 25½ inches; width, 21 inches*

From Cottier & Co., New York, 1889

[See illustration]

## ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

### 47. *ROMANTIC LANDSCAPE*

Mountainous country with a glimpse of a village in the valley beneath a cloud-laden sunset sky; in the left foreground are masses of rock, with stone pines and poplars, and the figure of a youth crouching to drink from the river.

Signed on rock at left with initials, D. C.

*Height, 12¾ inches; length, 16 inches*

[See illustration]

## GIACOMO VICTORS

DUTCH: XVII CENTURY

### 48. *PIGEONS*

Before a dark brown background is a group of four pigeons in varying black, white and gray plumage.

*Height, 13¼ inches; length, 19 inches*

Collection of the Marquis de la Ensenada y del Buen Retiro, 1789

## ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

### 49. *RUSTIC LANDSCAPE*

In the foreground is a huddle of rude thatched buildings and pens; beyond extends open country with scattered trees and distant hills. Figures of peasants are visible about the habitation, and in the right foreground are hens pecking in the ground.

*Canvas on panel: Height, 15 inches; length, 23 inches*





[NUMBER 47]

## FERRARESE SCHOOL

### XVI CENTURY

#### 50. *THE ROAD TO GOLGOTHA*

The figure of Our Lord in clinging blue garments and crowned with thorns, bowed down under the weight of the Cross, centres the composition of numerous personages. The three Marys in elaborate costumes kneel at left, and behind stands the Virgin Mother, with mounted patriarchs beyond. At right are the Roman soldiery.

*Panel: Height, 23½ inches; width, 17 inches*

## FERRARESE SCHOOL

### XVI CENTURY

#### 51. *EPISODE FROM THE ACTS OF THE APOSTLES*

A bearded patriarch in corium armor being assisted to the presence of two other patriarchs at right, one standing, the other kneeling; around are numerous figures. Above, appearing in a glory and surrounded by cherubim, is the Holy Ghost in the form of a dove.

*Panel: Height, 24 inches; width, 17 inches*

## FRA FILIPPO LIPPI [FOLLOWER OF]

#### 52. *VIRGIN AND CHILD WITH ATTENDANTS*

Standing three-quarter-length figure of the Virgin in red robes and blue cloak holding the Child in her left arm, before a background of interlacing stems of flowers; at lower left and right, a child attendant holding a vase of white lilies and carnations.

*Panel: Height, 15 inches; width, 11¾ inches*



[NUMBER 53]

## AERT VAN DER NEER

DUTCH: 1603-1677

### 53. *SUNSET LANDSCAPE*

View of the estuary of a Dutch river, with a windmill at the right and a village on the left bank girdled with trees and topped by a church tower; on the waste land in the foreground are figures of men with dogs. Sunset sky is filled with billows of clouds.

Signed at lower right with monogram, A.V.D.N.

*Cradled panel: Height, 9¼ inches; length, 14 inches*

From M. Warneck, Paris, 1889

From Durand-Ruel, New York

[See illustration]



[NUMBER 54]

## LUDGER TOM RING

GERMAN: 1496-1547

### 54. *PORTRAIT OF A LADY*

Three-quarter-length standing figure looking slightly to the left, the head covered with an elaborate white linen headdress entirely concealing the hair. She wears a black dress with deep cape, girdled by a gold chain belt. In her jeweled hands she holds a breviary. Background similar to the preceding picture, inscribed above in old German and dated 1532.

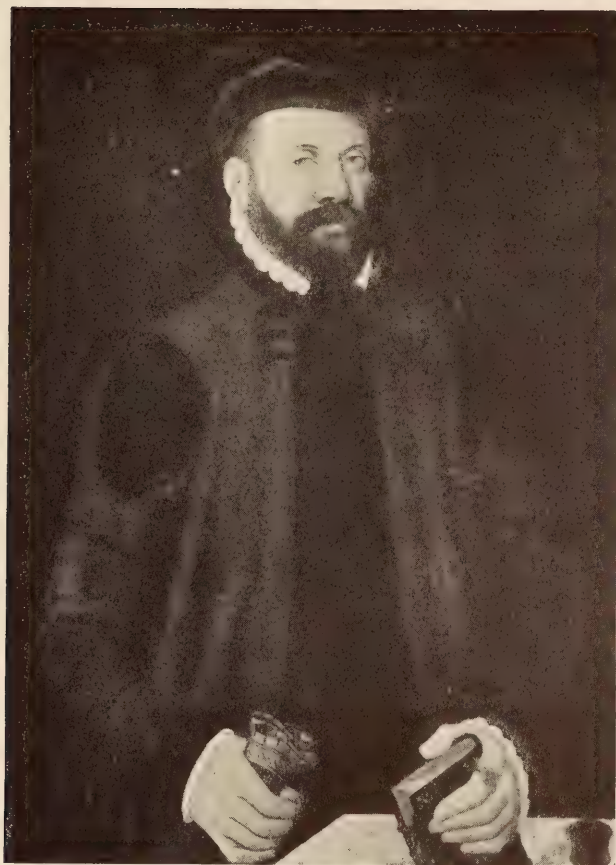
*Cradled panel: Height, 17 inches; width, 12½ inches*

Companion to the preceding

Collection of Prince Demidoff, San Donato

[See illustration]





[NUMBER 55]

## LUDGER TOM RING

GERMAN: 1496-1547

### 55. *PORTRAIT OF A GENTLEMAN*

Three-quarter-length standing figure of a bearded gentleman in black cap and long black jacket revealing ruffled white collar at the neck. In his right hand he holds a pair of gloves, his left rests upon a breviary. Dark brown background, inscribed above in old German, and dated 1532.

*Cradled panel: Height, 17 inches; width, 12½ inches*

Companion to the following

Collection of Prince Demidoff, San Donato

[See illustration]



[NUMBER 56]

## PIERRE PAUL PRUD'HON

FRENCH: 1758-1823

### 56. CHARLES HUBERT MILLEVOYE (1782-1816)

Half-length figure of the distinguished poet, the ascetic pale face with large blue eyes and faintly delineated mustache, framed by the curly brown hair. He stands with folded arms and wears a drab coat with rolled collar open at the neck to reveal his white shirt and parti-colored cravat.

Signed at right, P. P. PRUD'HON, and dated 1803

*Oval miniature on ivory: Height, 6¼ inches; width, 4¾ inches*

*Note:* Charles Hubert Millevoeye was a French poet, born at Abbeville in 1782, who published a volume of poems in 1801. His article, *Le Danger des Romans* (1804), and a series of his poems (1806-12) were crowned by the Academy. He died in Paris in 1816.

[See illustration]



[NUMBER 57]

## FRENCH SCHOOL

XVIII CENTURY

### 57. *MASQUERADE*

Grouped before a background of verdure with glimpses of a pale sky, and draped with a crimson hanging at right, are Harlequin, Columbine and the clown Gilles; at left a figure with a guitar, and the head of Pantalone at right, peering over the clown's shoulder.

*Height, 14 inches; width, 11¾ inches*

*Note:* A variation of this subject by Watteau is in the collection of Lord D'Abernon [Sir Edgar Vincent], London. Cf. E. Heinrich Zimmermann, *Watteau, Des Meisters Werke*, Stuttgart and Leipzig, 1912, pp. 24 and 165.

From M. Warneck, Paris, 1890

[See illustration]





[NUMBER 58]

GUSTAVE COURBET

FRENCH: 1819-1877

58. *FEMME PEINTE A CALAVAS (PRES MONTPELLIER)*: 1854

Bust-length figure broadly painted before a brown background, the head slightly inclined back to her right. The rugged head is partly covered by a white cap, and she wears a peacock-blue blouse, with a shaded brown banding at the neck.

Signed at lower left, G. COURBET

*Height, 32 $\frac{1}{4}$  inches; width, 19 inches*

[See illustration]





[NUMBER 59]

## ALBERT ANDRE

FRENCH: 1869-

### 59. *SEAMSTRESSES*

Before a window at right, the drapes of which have been drawn back to admit the morning sunlight, two women are seated before a table, sewing industriously. Through the window is a vista of red roofs amid verdure.

Signed at lower right, A. ANDRÉ

*Canvas on panel: Height, 22 inches; length, 26½ inches*

From Durand-Ruel, New York, 1901

[See illustration]

## GUSTAVE COURBET

FRENCH: 1819-1877

### 60. *NATURE MORTE: FRUITS ET LEGUMES*

A huge copper basin stands upon a table and is heaped with a mass of asparagus, artichokes, a melon, oranges, lemons and a white faience bowl filled with strawberries.

Signed at lower left, G. COURBET

*Height, 29 inches; length, 31 inches*

This picture is said to have been painted in Bordeaux while Courbet was in prison there

[See illustration]

## LOUIS MATHIEU VERDILHAN

FRENCH: 1875-1928

### 61. *STILL LIFE*

Vigorously painted upon a window sill is a tray arranged with a vase of flowers, an opaque bottle, a pitcher and some fruit.

Signed at lower right, VERDILHAN MATHIEU

*Height, 35 inches; width, 25 inches*

From the Kraushaar Galleries, New York



[NUMBER 60]

GUSTAVE COURBET

FRENCH: 1819-1877

62. *HYDRANGEAS*

Before a turquoise-blue sky background are two brown flowerpots, from which are growing branches of delicate pink and white blossoms amid luxuriant deep green leafage.

Signed at lower left, G. COURBET

*Height, 25 inches; width, 21 inches*

[See illustration]





[NUMBER 62]





[NUMBER 63]

## CONSTANT TROYON

FRENCH: 1810-1865

### 63. *PAYSAGE AU COUCHER DE SOLEIL*

A dark landscape centred by a river reflecting the sunset light from a cloudy sky; on the left bank rise oaks, with foliage silhouetted before the sunset.

Signed at lower left, C. TROYON, and dated 1851

*Panel: Height, 13½ inches; length, 18 inches*

Collection of George I. Seney, American Art Association, 1891

[See illustration]



[NUMBER 64]

## JULIAN ALDEN WEIR, P.N.A.

AMERICAN: 1852-1919

### 64. *FRUIT*

Painted before a brown background is a depending leafy branch bearing green pears; beneath in a heap are apples, other pears and a tomato upon a white drapery.

*Height, 21 inches; width, 17 inches*

J. Alden Weir Memorial Exhibition, Metropolitan Museum of Art, New York  
Collection of Thomas B. Clarke, New York

Collection of James S. Inglis, American Art Association, 1910

From Durand-Ruel, New York, 1910

[See illustration]

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

65. *THE YOUTHFUL CHRIST IN THE TEMPLE*

The Child, bare-legged and clad in a scanty garment stands before a table in the Temple surrounded by bearded and turbaned elders; before him is a pile of books, and he stands engaged in discussion with a kneeling sage.

Signed below, DECAMPS

*Water-color and gouache: Height, 15 inches; length, 19 inches*

Collection Secrétan, Paris, 1889

From Durand-Ruel, New York, 1889

Engraved by Mongin

[See illustration]

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

66. *CHRIST AT EMMAUS*

A rise overlooking the valley girdled with hills, and with a group of houses in the middle distance. Coming down the rough road in the left foreground are the Savior and two companions; the evening light is beginning to fail, and touches only the horizon and the edges of the clouds.

Seal mark of the artist on back of canvas

*Height, 13 inches; length, 18 inches*

Vente Decamps, 1861

From the Goupil Galleries, New York

Mary Jane Morgan Collection, American Art Association, 1886



[NUMBER 65]



FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

67. *DESDEMONA REPULSED BY HER FATHER*

Desdemona in green robes and ermine-lined velvet cloak, her brown hair streaming wildly, has thrown herself on her knees before the scarlet robed elder whose right hand is raised in a gesture of hatred; figures are massed before the walls of the Byzantine mansion.

Signed at lower left, EUG. DELACROIX

*Cradled panel: Height, 16 inches; width, 12½ inches*

Painted in 1839

Collection Secrétan, Paris, 1889

From Durand-Ruel, New York, 1889

Described and illustrated in Alfred Robaut, *L'Oeuvre Complet de Eugène Delacroix*, 1885, No. 698, p. 188

[See illustration]





[NUMBER 67]



[NUMBER 68]

GUSTAVE COURBET

FRENCH: 1819-1877

68. *VERDURE D'AUTOMNE*

Rolling country with grass-covered rocks and at upper right a patch of blue sky. The left foreground is occupied by a coppice of trees, the light glinting on their trunks, their branches swathed in rich russet and yellow foliage.

Signed at lower left, G. COURBET

*Height, 19¼ inches; length, 23 inches*

[See illustration]



[NUMBER 69]

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

69. *LA RADE DE SMYRNE*

Feluccas with furled sails are lying on the smooth water beside the harbor wall; across the middle distance extend the white walls of the city of Smyrna, enlivened with scanty palm trees and reflecting the light from a cloudy ultramarine sky.

*Height, 15 inches; length, 22 inches*

From Durand-Ruel, New York, 1893

[See illustration]

## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

### 70. *PAYSAGE AU BORD D'UN LAC*

A depression with a sheet of water surrounded by low hills; in the left foreground is a mound crowned by a cottage, at the right, undergrowth and a copse of silvery birches. A pale blue sky is filled with rolling white cumulus cloud.

Signed at lower right, COROT

*Height, 15½ inches; length, 21¼ inches*

From the Goupil Galleries, New York

[See illustration]

## CLAUDE MONET

FRENCH: 1840-1926

### 71. *MORNING HAZE*

Vaguely glimpsed through a haze is a wooded landscape with a lofty poplar centring the canvas, before a tinted ivory sky.

Signed at lower left, CLAUDE MONET

*Height, 29 inches; length, 36 inches*

Collection of James F. Sutton, American Art Association, 1892





[NUMBER 70]





[NUMBER 72]

# GUSTAVE COURBET

FRENCH: 1819-1877

## 72. *LA FEMME AU CHAT QUI PELOTE*

Bust-length figure of a young lady, her bare shoulders emerging from a diaphanous mass of white tulle, holding against her breast the sleepy white kitten. Her brown hair is set off with a lace cap; behind her left shoulder hangs a dull red drapery.

Signed at lower left, G. COURBET

*Height, 28 inches; width, 21¾ inches*

Vente de l'atelier Courbet, Hotel Drouot, Paris, Nov., 1877

Collection Hubert Debrousse, Paris, 1900

Collection of Miss Mary Cassatt, Paris

Recorded in Georges Riat, *Gustave Courbet*, 1906, p. 376

[See illustration]



[NUMBER 73]

## EDOUARD MANET

FRENCH: 1832-1883

### 73. *PORTRAIT OF MARGUERITE DE CONFLANS*

Seated in a green armchair is the half-length figure in white negligée, the head with long dark hair and short fringe upon the forehead, resting upon her right hand; the dark brown eyes under the heavy brows looking toward the observer.

Signed at lower left, MANET, and dated 1873

*Height, 22 inches; width, 18½ inches*

From Paul Rosenberg, Paris, through Durand-Ruel, 1903

Described in Theodore Duret, *Manet and the French Impressionists*, 1910, No. 156, p. 234

Described and illustrated in Etienne Moreau-Nélaton, *Manet, raconté par lui-même*, 1926, vol. II, p. 33, fig. 207

[See illustration]

## MARY CASSATT

AMERICAN: 1844-1926

### 74. *SELF-PORTRAIT*

The young artist is presented at three-quarter-length before a shaded green background, seated upon a divan, her right arm pillowed upon a cushion, her head turned and gazing off to the right. The flowered blue bonnet is tied beneath her chin with maroon ribbons, and she wears a shaded bluish white gown with deep collar. Her gloved hands are clasped in her lap.

Signed at lower left, MARY CASSATT

*Gouache: Height, 23 inches; width, 16 inches*

From Durand-Ruel, New York

Exhibited at the Carnegie Institute, Pittsburgh

Exhibited at the Art Institute of Chicago, 1926

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1927

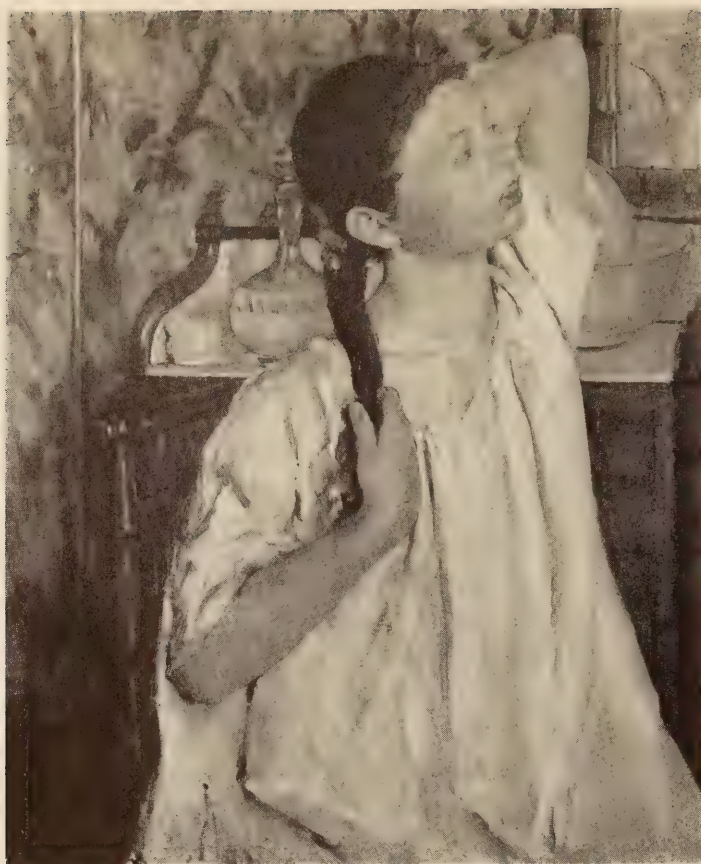
Described by Forbes Watson and illustrated in *The Arts*, vol. XI, No. 6,  
June, 1927

[See illustration]



[NUMBER 74]





[NUMBER 75]

MARY CASSATT

AMERICAN: 1844-1926

75. *FILLETTE SE COIFFANT [LA FILLE A SA TOILETTE]*

Standing in a corner of a room with a washtstand against the wall is the half-length figure of a young girl in white nightgown, turned to the right and gazing up into the mirror while she twists her long hair.

*Height, 29½ inches; width, 24 inches*

Painted in 1886

Collection of Edgar Degas, Paris, 1919

Exposition des Impressionistes, Paris, 1886

Exhibited at the Pennsylvania Academy of the Fine Arts, Philadelphia, 1920

Exhibited at the Pennsylvania Museum of Art, Philadelphia

Exhibited at the Carnegie Institute, Pittsburgh

Exhibited at the Art Institute of Chicago, 1926

[Description concluded on opposite page]



[NUMBER 76]

*Continued]*

Illustrated in Achille Segard, *Mary Cassatt*, 1913, opposite p. 20

Described by Forbes Watson and illustrated in *The Arts*, vol. XI, No. 6,  
June, 1927

[See illustration]

## ALFRED SISLEY

FRENCH: 1840-1899

### 76. *BORDS DE LA SEINE*

Reach of the rippling waters of the Seine bordered by green country dotted with red-roofed dwellings, and wooded on the right bank with coppices of lofty poplars. By the left bank are moored rowing boats, and above is a fine cloudy sky.

Signed at lower left, SISLEY

*Height, 16 inches; length, 25¾ inches*

From Durand-Ruel, New York, 1894

[See illustration]

## GUSTAVE COURBET

FRENCH: 1819-1877

77. *FEMME NUE AU CHIEN*

In the foreground at the edge of a lake, a nude young girl with reddish brown hair is seated in profile to the right. She leans forward toward the white poodle whose forepaws are placed upon her left knee. At left is a striped blue drapery.

Signed at lower left, G. COURBET, and dated '68

*Height, 25¾ inches; length, 32 inches*

[See illustration]



[NUMBER 77]



## MARY CASSATT

AMERICAN: 1844-1926

### 78. *LA FAMILLE*

Seated in the foreground of brilliant green parklands is the young mother in flowered violet dress, holding upon her lap the chubby form of an infant, her hands clasping his dimpled body. At left is a young girl in white pinafore with long fair hair, half-kneeling to offer the child a flower.

Signed at lower right, MARY CASSATT

*Height, 32 inches; width, 26 inches*

From Durand-Ruel, Paris

Exhibited at the Pennsylvania Museum of Art, Philadelphia

Exhibited at the Carnegie Institute, Pittsburgh

[See illustration]



[NUMBER 78]

## JACQUES LOUIS DAVID

FRENCH: 1748-1825

### 79. *PORTRAIT OF A YOUNG GIRL IN WHITE*

Graceful three-quarter-length figure of a young girl seated to the right, her head inclined and looking to the left. The dark hair is dressed with a braid encircling the head as a diadem, and wisps of hair fall almost to the shoulders. She wears a filmy white high-waisted Directoire dress, the folds delicately arranged about her limbs. At left is a Louis Seize occasional table on which is a wine-crimson drapery. Neutral background.

*Height, 49 inches; width, 37¾ inches*

From Gimpel & Wildenstein, Paris, 1914

[See illustration]



[NUMBER 79]



PAUL CEZANNE

FRENCH: 1839-1906

80. *L'ENLEVEMENT*

Vigorous study before a bluish green landscape background of a muscular tanned figure carrying a nymph off in his arms. At left are two other nymphs reclining upon the grass.

Signed at lower left, CÉZANNE, and dated 1867

*Height, 35½ inches; length, 46 inches*

Painted in 1867-8 in the house of Emile Zola, rue la Condamine

Collection of Emile Zola, Paris, 1903

From Ambroise Vollard, Paris

Recorded in G. Cocquiot, *Paul Cézanne*, 1919, p. 244

Recorded in G. Rivière, *Le Maître Paul Cézanne*, 1923, p. 198

Recorded in Theodore Duret, *Manet and the French Impressionists*, 1910, p. 178

[See illustration]



[NUMBER 80]

## FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

### 81. *EXPULSION OF ADAM AND EVE FROM THE GARDEN*

Rhythmical group composed of the standing bowed figure of Adam, his hands pressed before his face and Eve with outstretched arms squatting at his feet, her head with its long flowing fair hair turned upwards; above them, the Angel in flowing pale blue robes, thrusting them forth from Paradise. Behind the celestial figure the sky is a blaze of fiery light.

Signed at lower left, EUG. DELACROIX

*Height, 54 inches; width, 41½ inches*

*Note:* This painting is a study for one of the subjects painted by Delacroix for the Chambre des Députés in Paris, the domes and hemicycles of which are all decorated by the same hand with allegories of Science, Philosophy, Theology, etc. The *Adam and Eve* belongs to Theology; the figure of Eve recalls the Eve of Michelangelo in the *Temptation* of the Sistine ceiling, and M. Chesneau suggests that the undulating perpendicular lines of the group may be intended to recall the figure of the Serpent.

Painted in 1844

From Cottier and Co., New York, 1888

Exhibited at the Metropolitan Museum of Art, New York, 1889

Described in *The Studio*, Vol. IV, No. 3, Feb. 1889

*Vide* Alfred Robaut, *L'Oeuvre Complet de Eugène Delacroix*, 1885, p. 221,

No. 854

[See illustration]



[NUMBER 81]



MARY CASSATT

AMERICAN: 1844-1926

82. *LA FEMME AU TOURNESOL*

A young woman with reddish-gold hair in a greenish yellow *peignoir* with flowing saffron-yellow sleeves, a large sunflower at her breast, is seated in a green armchair. Upon her lap is a nude child with golden hair gazing at the reflection of her face in the handmirror held up by her mother. The scene is reflected in the green-framed wall mirror at upper left.

Signed at lower right, MARY CASSATT

*Height, 36 inches; width, 26 inches*

Collection of Roger Marx, Paris, 1914

Mary Cassatt Exposition, Durand-Ruel Galleries, Paris, 1908, under the title  
*Le Miroir*

Exhibited at the Carnegie Institute, Pittsburgh

[See illustration]



[NUMBER 82]

MARY CASSATT

AMERICAN: 1844-1926

83. *JEUNE FEMME ALLAITANT SON ENFANT*

Three-quarter-length seated figure of the young mother in lace-trimmed lilac negligée, her head in profile to the left, the black hair dressed high with a knot. She gazes down upon the dimpled nude infant nursing at her breast, his left hand naively raised to caress his mother's chin. At left before a tinted background is a *guéridon* upon which is a jardinière with a growing plant.

Signed at lower left, MARY CASSATT

*Height, 39½ inches; width, 32 inches*

From Durand-Ruel, New York

Exhibited at the Art Institute of Chicago

Exhibited at the Carnegie Institute, Pittsburgh

Exhibited at the Dallas Art Association

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1928

[See illustration]



[NUMBER 83]





[NUMBER 84]

## GUSTAVE COURBET

FRENCH: 1819-1877

### 84. *LES REMOULEURS*

Interior of a bricked cellar with a grindstone in the centre, the handle of which is being turned by a bearded figure in white shirt, while another bearded man at left, in blue smock, is grinding his axe. A ladder leans against the right wall. The scene is illumined by a warm light from above.

Signed at lower left, G. COURBET

*Height, 34 inches; length, 40 inches*

Painted about 1850

Recorded in Charles Léger, *Courbet*, 1925, p. 44

Loan Exhibition of the Works of Gustave Courbet, Metropolitan Museum of Art, New York, 1919, Illustrated as pl. 3 in the catalogue

[See illustration]



[NUMBER 85]

## CLAUDE MONET

FRENCH: 1840-1926

### 85. *VILLAGE STREET*

The left of the byway is banked by a high stone wall which ends at a peak-roofed lodge surrounded by trees in autumn foliage. At right is a rising grassy plain fenced with palings, and beyond in the distance is a view of the village dwellings and the spire of a church outlined before a deep blue sky.

Signed at lower right, CLAUDE MONET

*Height, 20 inches; length, 25¾ inches*

From Boussod, Valadon & Co., Paris

[See illustration]

MARY CASSATT

AMERICAN: 1844-1926

86. *JEUNE MERE, FILLETTE ET FILS*

The young mother in greenish white dress with brilliant orange coat, her hair drawn smoothly around her head, is seated at three-quarter-length in profile to the left, gazing down tenderly at the nude infant with reddish brown hair upon her lap, leaning against her right arm. At the back of her chair appear the head and shoulders of her daughter, in brilliant green dress. Shaded background.

Signed at lower right, MARY CASSATT

*Pastel: Height, 43 inches; width, 33½ inches*

From Durand-Ruel, New York

[See illustration]



[NUMBER 86]



## FRANCISCO GOYA Y LUCIENTES

SPANISH: 1746-1828

### 87. "LA MAITRESSE DE GOYA" (THE LADY WITH A GUITAR)

Full-length portrait of a young woman in a turquoise-blue gauze dress, her dark brown hair flowing from under a turban, reclining upon an ermine-lined white satin cloak thrown across a chair; her right elbow and the upper part of the cloak rests upon the gilded table at the left. At her right side stands a guitar leaning across her body.

Signed on table at left, Fco. GOYA, and dated AÑO 1799

Height, 65 inches; width, 45½ inches

"A demi-couchée sur une chaise longue, elle a laissé glisser près d'elle sa guitare, qui vibre encore. Une rêverie voluptueuse met de la langueur dans les soleils noirs de ses yeux; une basquine étroite, brodée aux manches, d'un bleu clair, se colle à des formes élégantes et nerveuses, qu'elle dessine comme le ferait une draperie mouillée. Ses pieds, qui justifient la chanson espagnole: *Si la jambe est une réalité, le pied est une illusion*, dépassent la robe, enfermés dans de petits souliers de satin blanc, à cannetelles d'or. Pour cette *guitarera*, si purement espagnole, qui n'est peut-être qu'un portrait de grande dame travestie, Goya a réservé toutes les chatteries de son pinceau, ordinairement d'une brusquerie violente." (*Théophile Gautier.*)

Collection Oudry, Paris, 1869

Collection Edwards, Paris, 1870

Collection of Baron de Pommereul, St. Germain, 1905

Loan Exhibition of Paintings by El Greco and Goya, Knoedler Galleries, New York, 1912, No. 6 [as *The Duchess of Alba*]

Recorded in Valerian de Loga, *Francisco Goya*, Berlin, 1903, No. 396

Recorded in A. F. Calvert, *Goya*, 1908, p. 142, No. 260

Recorded in Hugh Stokes, *Francisco Goya*, 1914, p. 340, No. 283

Described and recorded in Dr. August L. Mayer, *Francisco Goya*, 1924, No. 497, p. 63

[See illustration]



[NUMBER 87]

# IMPORTANT STRADIVARIUS AND ROGERIUS VIOLINS AND A VIOLONCELLO

## ANTONIUS STRADIVARIUS

CREMONA: 1644-1737

88. *VIOLIN, WITH ORIGINAL SCROLL: circa 1716*

The back is formed by two pieces of maple, having a broad figure, which extends slightly downward from the centre joint; the shoulder button is original with two pins. The sides are of maple and match the back. The front is of spruce of medium width of grain. The scroll is original. The varnish is original and of a rich, orange-red color, quite worn on back and front. The front has been slightly retouched. Physical condition fair. A typical example of the maker's work of this period.

*Length, 14 inches; widths: U.B., 6 9/16 inches*

*M.B., 4 7/16 inches; L.B., 8 1/8 inches*

Label on interior, visible through sound holes, reads as follows: *Antonius Stradivarius Cremonensis faciebat Anno 1716.*

Authenticated by The Rudolph Wurlitzer Company, New York. A certificate signed by Mr. Jay C. Freeman, with photograph attached, will be given to the purchaser

[See illustration]



BACK AND FRONT VIEWS

[NUMBER 88]





BACK AND FRONT VIEWS

[NUMBER 89]

## JOANNES BAPTISTA ROGERIUS

BRESCIAN: 1650-1730

### 89. *VIOLIN, WITH ORIGINAL SCROLL: circa 1701*

The back is formed by two pieces of maple of unusual beauty, having a regular figure of medium width, which extends downward across its breadth. The sides match the back. The front is of spruce of medium width of grain. The varnish is of a rich, golden orange color and unusually plentiful. The scroll is original and typical of the maker's work. Physical condition very fair.

*Length, 13 15/16 inches; widths: U.B., 6 3/8 inches;*

*L.B., 7 15/16 inches; M.B., 4 7/16 inches*

Label on interior, visible through sound holes, reads as follows: *Gio. Bapt. Rogerius, Bon: Nicolai Amati de Cremona Alumnus Brixiae fecit, Anno Domini 1701.*

Authenticated by The Rudolph Wurlitzer Company, New York. A certificate signed by Mr. Jay C. Freeman, with photograph attached, will be given to the purchaser

[See illustration]



BACK AND FRONT VIEWS

[NUMBER 90]

## JOANNES BAPTISTA ROGERIUS

BRESCIAN: 1650-1730

### 90. *VIOLIN, WITH ORIGINAL SCROLL: circa 1699*

The back is formed by one piece of maple of unusual beauty, having a regular broadish figure, extending downward from left to right across its breadth. The sides are of maple and match the back. The front is of spruce of fine even grain, on the right side somewhat finer than on the left. The varnish is original and of a rich golden orange color. The scroll is original and in the maker's best style. Physical condition very fair.

*Length, 13 25/32 inches; widths: U.B., 6 9/32 inches;*

*L.B., 7 3/4 inches; M.B., 4 9/32 inches*

Label on interior, visible through sound holes, reads as follows: *Gio. Bapt. Rogerius, Bon: Nicolai Amati de Cremona Aluminus Brixiae fecit, Anno Domini 1699.*

Authenticated by The Rudolph Wurlitzer Company, New York. A certificate signed by Mr. Jay C. Freeman, with photograph attached, will be given to the purchaser

[See illustration]

## GIACOMO PIETRO ROGERI

BRESCIAN: 1680-AFTER 1730

91. *VIOLONCELLO, WITH ORIGINAL SCROLL: circa 1720-1730*

The back is formed by two pieces of ash joined at the centre, having a broad and irregular figure, which extends downward from the middle joint. The sides are of the same material and plain as to figure. The front is of spruce of choice selection, of medium width of grain. The scroll is original, also the varnish, which is of a rich lustrous golden orange color. The instrument is in a good state of preservation.

*Length, 28 inches; widths: U.B., 13 7/16 inches;*

*L.B., 16 7/16 inches; M.B., 9½ inches*

Authenticated by The Rudolph Wurlitzer Company, New York. A certificate signed by Mr. Jay C. Freeman, with photograph attached, will be given to the purchaser

[See illustration]



BACK AND FRONT VIEWS

[NUMBER 91]



## BENEDETTO DA MAIANO

FLORENTINE: 1432-1497

[Polychromed Terra Cotta Bas-Relief]

### 92. *MADONNA AND CHILD*

Half-length figure of the Virgin Mother in hooded robes, with the nude form of the Divine Infant standing on a cushion at her side; both figures are haloed. Above are glorifying angels. Gilded and molded terra cotta *tabernacolo* frame, the tympanum with the Resurrection modeled in relief.

*Total height, 46½ inches; width, 24 inches*

## LUCAS DE HEERE

FLEMISH: 1534-1584

### 93. *PORTRAIT OF A GENTLEMAN OF THE ELRINGTON FAMILY*

Painted before a dark green background is the waist-length figure of a gentleman in black with ruffed collar and cuffs, the left hand holding a sword hilt, the right fingering a locket; the well-modeled head with its short hair and red beard is inclined to half right. At upper right is the escutcheon of the sitter. Dated at upper left, *Anno 1556*

*Cradled panel: Height, 26 inches; width, 22 inches*

*Note:* Arms of *Elrington* quartered with *Echingham*. Sir John Elryngton, Knt., of Shoreditch, intermarried in the reign of Henry VII with Margaret, daughter and co-heir of Sir Thomas Echingham. The portrait may represent the son or grandson of Sir John Elryngton, and was formerly given to Sir Antony Mor.

Collection of G. S. Hanover, Esq. M.P., 1838

Collection of Lord de Clifford



[NUMBER 94]

## PIETER JACOBS CODDE

DUTCH: 1599-1678

### 94. *UNE FAMILLE HOLLANDAISE*

Interior of a Dutch seventeenth century room with a number of pictures upon the wall. Around a table are grouped five figures, a lady at right in deep white ruff, with a child standing at her knee; at left two gentlemen are seated, a female figure standing slightly behind holding a pitcher. Upon the table is a glass of wine.

Dated at lower left, 1672

*Gradled panel: Height, 15 inches; length, 20 inches*

Collection of the Baron de Beurnonville, Paris, 1881

From Durand-Ruel, 1889

Engraved by Mongin

[See illustration]

## JUAN CARRENO DE MIRANDA

SPANISH: 1614-1685

### 95. *KING CHARLES II OF SPAIN*

Bust-length figure of the young monarch, his long thin face framed by the brown hair falling to his shoulders. His eyes with drooping lids and arched brows look slightly to the left; the full red lips pout slightly. He wears a black jacket with stiff white linen collar and around his shoulders is suspended the Order of the Golden Fleece.

*Height, 21¾ inches; width, 17 inches*

[See illustration]



[NUMBER 95]



## DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ

SPANISH: 1599-1660

### 96. *KING PHILIP IV OF SPAIN*

Bust-length figure of the young prince, his dark blue eyes looking to the observer, the finely modeled head with pronounced features and full red lips surmounted by brown hair with wisps curling about his ears. He wears a shaded black jacket and upstanding stiff white linen collar. Light brown background.

*Height, 21 inches; width, 17 inches*

Painted about 1623

*Note:* This head is similar to the bust portrait of the king in armor which is in the Prado, Madrid. It is probably among the first studies for that long series which Velasquez painted in the course of his life, and was executed when the king was about eighteen years of age. Cf. also *Museum*, Barcelona, 1920, vol. VI, No. 3, p. 96, describing and illustrating an unpublished Velasquez bust portrait which is almost identical with the present picture.

[See illustration]



[NUMBER 96]

## MARTIN SCHOEN

GERMAN: *circa* 1420-1486

97. *MADONNA AND CHILD*

Ethereal half-length figure of the Virgin Mother in crimson tunic and blue mantle, seated before a background paneled with Venetian Gothic velvet, her head with long golden-brown hair encircled by a jeweled gold coronet as a symbol of sovereignty. Before her, upon a crimson cushion, is the nude form of the Divine Infant, a ring at his feet. At lower right is a pottery vase of flowers, and strewn about are cherries. A vista of primitive landscape is seen through an aperture at left, over the sill of which hangs a coral rosary, near which an owl is perched.

*Height, 24 inches; width, 14 inches*

Collection de Bonnière, Paris

From Durand-Ruel, 1898

[See illustration]



[NUMBER 97]



## DOMENICO THEOTOCOPULI [EL GRECO]

SPANISH: 1545-1614

### 98. *ST. PETER*

Ascetic half-length figure of the saint with white hair and beard, looking devoutly upwards, his hands clasped before him in prayer, the keys suspended from his left arm. He wears shaded saffron-yellow and green robes. Dark background.

*Height, 38 inches; width, 31 inches*

*Note:* A variation of the above work is illustrated in August L. Mayer, *Domenico Theotocopuli (El Greco)*, 1926, p. 35, pl. 204. The catalogue of M. Knoedler & Co. [*vide infra*] states that the present picture is probably one of a set of twelve apostles painted for a religious institution in Toledo. We understand that this picture was authenticated by Sr. Aurel de Beruete y Moret, Madrid.

From a collection in Vittoria, Alava

Loan Exhibition of Paintings by El Greco and Goya, Knoedler Galleries,  
New York, 1912, No. 2

[See illustration]



[NUMBER 98]

FRANCISCO GOYA Y LUCIENTES [?]

SPANISH: 1746-1828

99. *PORTRAIT OF MAJOR Z*

Three-quarter-length standing figure, to half-left and glancing towards the observer, of the youthful Major in black Directoire uniform faced with scarlet and silver, his left hand resting on his sword, his right holding a *bicorne*. The high collar sets off a head with straight nose, feminine mouth and fringes of brown hair, against a light green background.

*Height, 38 inches; width, 28½ inches*

[See illustration]



[NUMBER 99]

## JUAN DE PAREJA

SPANISH: 1606-1670

100. *ELIZABETTA MARTELLI, WIDOW OF  
DON HERNANDO RAMIRES DI MONTALVO*

Majestic full-length standing figure, facing the observer, of a comely woman in early middle age robed and hooded in deep black, her right hand resting upon a letter lying on the table at the left. At upper right a dark drapery, at upper left inscription with her name and title.

*Height, 81 inches; width, 45 inches*

Collection of S. A. Alberigo XII D'Este, Principe di Barbiano

[See illustration]





[NUMBER 100]

FRANCESCO RAIBOLINI [IL FRANCIA]

ITALIAN: 1450-1517

101. *MADONNA AND CHILD WITH ST. JOHN  
AND ATTENDANT SAINTS*

Figure of the Madonna, in red robes and green and blue cloak, holding the Child upon her lap, enthroned before a gold brocade canopy; kneeling on the steps at her feet is the infant St. John. At the left stands the full-length figure of the martyred St. Stephen, in scarlet dress and green cloak; at the right St. Lawrence in red robes with his gridiron.

Signed below on plinth, F. FRANCIA

*Panel: Height, 79 inches; width, 58 inches*

Collection of S. A. R. la Duchesse de Berri, Venice

[See illustration]



[NUMBER 101]

## REMBRANDT VAN RIJN [?]

DUTCH: 1606-1669

### 102. *REMBRANDT WITH SHORT HAIR IN A CAP AND A POLISH JACKET*

Bust-length figure half to the right, with the head turned and the eyes fixed on the spectator. His head, with short wavy reddish brown hair, upturned mustache and imperial, is surmounted by a dark velvet cap pushed to the back of his head and ornamented by a small gold chain. He wears a velvet jacket with greenish gold braiding and dull red lining, thrown open in front to reveal the crimson vest over a closely fitting pleated white linen shirt; around his neck is suspended a heavy gold chain. A bright light falls on the right side of the face and throat from the left. Dark greenish brown background.

Signed at right, REMBRANDT, and dated 1634

*Cradled oak panel: Height, 25 inches; width, 20 inches*

*Note:* A variation of this picture is illustrated in Wilhelm Bode, *The Complete Work of Rembrandt*, Paris, 1899, Vol. III, p. 94, pl. 175

From Thomas Agnew & Son, Liverpool

[See illustration]



[NUMBER 102]



## GUSTAVE COURBET

FRENCH: 1819-1877

### 103. *PORTRAIT OF A LADY IN BLACK*

Seated in an armchair, over which is thrown a dark green wrap, is the three-quarter-length figure of a lady in a loose black robe edged with lace and exposing her shoulders and bosom; through the fingers of her left hand pass the beads of a carnelian necklace, while her right forearm, resting upon the arm of the chair, supports her head. The face and shoulders are strongly lighted from the upper left and the head is encircled by an aureole of dark hair.

Signed at lower left, G. COURBET

*Height, 54 inches; width, 39½ inches*

[See illustration]



[NUMBER 103]

PAOLO CALIARI [CALLED PAOLO VERONESE] (?)

VENETIAN: 1528-1588

104. *PORTRAIT OF A LADY IN A DANTESQUE CHAIR*

Full-length seated figure of a lady, wearing elaborate gold-embroidered white robe, the skirt opening in front to disclose a silk kirtle. At left seen through the embrasure of the window is a vista of blue water, animated with sailing ships.

*Height, 70 inches; width, 45½ inches*

[See illustration]

ANDREA D'AGNOLO [CALLED ANDREA DEL SARTO]

[ATTRIBUTED TO]

ITALIAN: 1487-1531

105. *MADONNA AND CHILD WITH ST. JOHN*

Three-quarter-length seated figure of the Virgin Mother in crimson tunic and bluish green hooded mantle, holding upon her lap the dimpled nude form of the Divine Infant holding a spray of lilies. At left is the youthful St. John. Each figure is haloed.

*Cradled panel: Height, 35 inches; width, 25 inches*



[NUMBER 104]

## FLEMISH SCHOOL

### XVI CENTURY

#### 106. *PORTRAIT OF A LADY WITH LAP DOG*

Three-quarter-length figure standing with her left arm resting upon the plinth of a marble column. She wears a white linen and lace elaborate headdress, finely pleated white ruff, shaded satin stomacher girdled with a gold chain, partly covered with a black jacket with slashed sleeves. Supported in her left hand is a small lap dog and hanging loosely from her right is a handkerchief.

*Height, 43 inches; width, 33¼ inches*

From Durand-Ruel, New York, 1903

Exposition of Spanish Painters, Guildhall Gallery, London, 1901 (as an Alonzo Sanchez Coello), No. 86

Exhibited at the Burlington Gallery, London, 1895 (as a Cornelius de Vos), No. 86

Collection of Charles Butler, Esq., London

[See illustration]





[NUMBER 106]

## JUAN PANTOJA DE LA CRUZ

SPANISH: 1551-1609

### 107. *PORTRAIT OF A LADY*

Painted before a red background at almost waist-length is a young woman with long black hair falling to her shoulders, her dark brown eyes looking to the observer. She wears a black and white embroidered robe with deep lace collar, a pearl necklace and a brooch.

*Height, 25 inches; width, 22 inches*

Loan Exhibition of Spanish Paintings, Metropolitan Museum of Art, New York, 1928, No. 49

[See illustration]



[NUMBER 107]



[NUMBER 108]

## SPANISH SCHOOL.

*Circa 1600*

### 108. *THE CONSPIRACY*

Lofty shaded Renaissance interior with a crimson-covered table centring the composition at which three grave ministers are seated, a fourth standing slightly to the rear contemplating the substituted infant upon the lap of the court attendant in crimson and white robes seated at right. At lower left is a small girl seated in a low chair, and at upper left, through the open door, a monk is seen at prayer. In the doorway at upper right is seen the departing mother.

*Height, 48½ inches; width, 43 inches*

[See illustration]



FRANCISCO GOYA Y LUCIENTES [ATTRIBUTED TO]

SPANISH: 1746-1828

109. *AN OFFICER OF HUSSARS*

A brown plain, upon which a battle is raging; in the left distance flames and the van of a cavalry charge. In the foreground, mounted upon a rearing white horse seen in profile to the right, is the figure of a Hussar officer in green jacket and scarlet breeches, brandishing a sabre, his head turned towards the observer.

Signed at lower left, GOYA

*Height, 37 inches; width, 30 inches*

PAOLO CALIARI [CALLED PAOLO VERONESE] [FOLLOWER OF]

VENETIAN: XVI CENTURY

110. *ST. CECILIA*

Painted before a draped and landscape background is the half-length figure of the young woman, her golden-brown hair drawn back from the face and dressed with pearls. She wears embroidered draperies, which have fallen from her shoulders, revealing her bare breasts. Her hands are gracefully posed as she plays the lute upon her lap. At lower right a cupid on holds the musical score.

*Height, 41 inches; width, 38½ inches*

Collection of S. A. R. la Duchesse de Berri, Venice, whose coat of arms appears upon the back of the canvas

THEODORE ROUSSEAU

FRENCH: 1812-1867

111. *SKETCH FOR A LANDSCAPE*

A wide vista of open country, the brown land in the foreground with clumps of undergrowth and the outline of a stream straggling into the centre foreground. In the distance is the ribbon of the sea beneath a sky filled with angry clouds.

*Oil and chalk: Height, 35 inches; length, 46¾ inches*

Collection of William Merritt Chase, N.A.

Collection of James S. Inglis, American Art Association, 1910



## PIER FRANCESCO FIORENTINO

FLORENTINE: *c.* 1440-1500

### 112. *MADONNA AND CHILD AND ST. JOHN*

Half-length figure of the Virgin Mother in crimson and blue robes, her head inclined and framed in a white wimple. She supports the nude figure of the Divine Infant standing upon a parapet before her. At her side, in profile to the right, is the infant St. John, wearing the proverbial hairshirt. Gold background with the haloes wrought in *bulino* work.

*Arched panel: Height, 33 inches; width, 22½ inches*

[See illustration]



[NUMBER 112]

TIZIANO VECELLI [TITIAN] [SCHOOL OF]

VENETIAN: XVI CENTURY

113. *A DOGE*

Painted before a dark background at half-length is the patriarchal bearded figure in Doge's cap and golden-brown robes. His right hand rests upon the hilt of a sword. Inscribed at upper left.

*Height, 39 inches; width, 32 inches*

Collection of S. A. R. la Duchesse de Berri, Venice, whose coat of arms appears upon the back of the canvas

[See illustration]



[NUMBER 113]

GUSTAVE COURBET

FRENCH: 1819-1877

114. *THE RUSSET WOOD*

The edge of a forest, the ground strewn with mounds of dead leaves; a sunset sky is visible through a grille formed by the stiff upright trunks of trees heavy with yellow and brown autumn foliage, the light sky bounded at left and right by the vague dark areas of outlying forest.

Signed at lower left, GUSTAVE COURBET

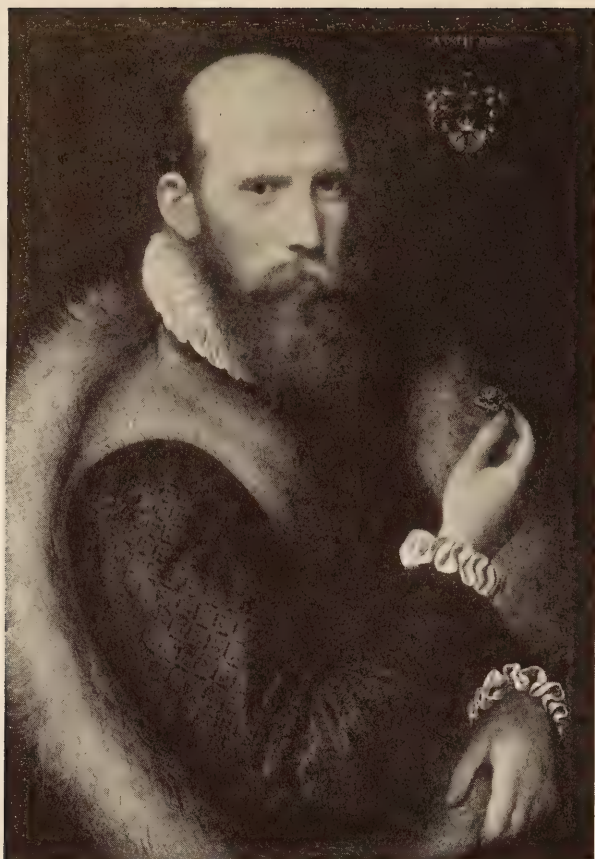
*Height, 46 inches; width, 35½ inches*

[See illustration]





[NUMBER 114]



[NUMBER 115]

ANTONIS MOR [CALLED ANTONIO MORO] [ATTRIBUTED TO]

DUTCH: 1512-1581

115. *PORTRAIT OF A GENTLEMAN HOLDING A RING*

Half-length figure to the right, the bald head with luxuriant reddish brown mustache and beard, facing the observer. He wears a checkered black jacket with brown jerkin, pleated white ruff and cuffs, and fur-trimmed surcoat. In his right hand he holds a jeweled ring. Above at right is a coat of arms.

*Cradled panel: Height, 29½ inches; width, 20½ inches*

[See illustration]

## PAOLO VERONESE [SCHOOL OF]

VENETIAN: XVI CENTURY

### 116. *PORTRAIT OF A VENETIAN LADY*

Three-quarter-length figure in rose and gold robes with Vandyke yoke and Medici collar, seated in a high-backed red armchair before a green drapery; at upper left an embrasure with vista of landscape.

*Height, 49 inches; width, 37½ inches*

From the Colleoni family of Bergamo

## FERDINAND KOBELL

GERMAN: 1740-1799

### 117. *LANDSCAPE WITH FIGURES*

Vast composition of romantic rocky country, with a lake cupped in the valley in the middle distance. At left rise the gnarled trunks of massive oaks. In the foreground is a group of three figures. Above is a cloudy sky.

Signed at lower left, FERD. KOBELL, and dated 1780

*Height, 86 inches; width, 76 inches*

Companion to the following

## FERDINAND KOBELL

GERMAN: 1740-1799

### 118. *THE STORM*

Rugged mountainous and wooded landscape with a castellated building surmounting a summit in the middle distance, which has been struck by lightning and from which flames are issuing. In the ravine at right are two small figures in colorful costumes, and above is a canopy of sky streaked with lightning.

*Height, 86 inches; width, 67½ inches*

Companion to the preceding

## SPANISH SCHOOL

EARLY XIX CENTURY

### 119. *KING FERDINAND VII OF SPAIN*

Head and shoulders portrait looking to half-left of the King in dark uniform with gold-edged vermillion collar and facings, stars and the blue-and-white ribbon of an order.

*Height, 25 inches; width, 20½ inches*

## SPANISH SCHOOL

EARLY XVII CENTURY

### 120. *ST. FRANCIS IN PRAYER*

Standing half-length figure of the bearded monk in dark green robes, praying with crossed hands before a crucifix at the left.

*Panel: Height, 21¼ inches; width, 17¾ inches*

## BARTHOLOMEUS BRUYN [FOLLOWER OF]

DUTCH: XVI CENTURY

### 121. *PORTRAIT OF A GENTLEMAN WITH FUR COLLAR*

Half-length figure of a bearded gentleman looking slightly to the right, wearing a flat black cap, black jacket with puffed sleeves and trimmed with a long brown fur collar. In his right hand he holds a pair of gloves. Green background. Restored.

*Cradled panel: Height, 15½ inches; width, 10¾ inches*

## AFTER RAPHAEL SANZIO

### 122. *PORTRAIT OF THE ARTIST*

Half-length figure of the young master turned to the right, looking toward the spectator over his right shoulder. The long brown hair is surmounted by a black cap; he wears a black and gray toga. Dark background.

*Cradled panel: Height, 25 inches; width, 18½ inches*

## FRENCH SCHOOL

CONTEMPORARY

### 123. *BUSTE DE FEMME*

Sketch of the bust-length figure of a young woman with long brown hair falling about her right shoulder.

*Height, 24 inches; width, 19¾ inches*

[END OF SALE]



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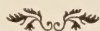
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